

Miss Bori, in Familiar Role, Again Pleases

Her Work in "L'Amore del Re" at Metropolitan Perfect in Every Respect, to Delight of Audience

Opera Thrives on Merits

"Parsifal," at Matinee, Heard by Large Gathering With Reverential Appreciation

By H. E. Krehbiel

The bold which "L'Amore del Re" has taken on opera-goers in New York is pretty conclusive proof that despite the generally frivolous attitude of our public toward the lyric drama an example of good art, though undressed by a popular name, may win and keep the favor of a large clientele. So may a fine artist, though she keep herself free from the artifices by which too many stage people seek to ingratiate themselves with the many and keep their names in print and on the popular tongue.

Montenapoli's opera has been with us for a longer time than, according to vulgar notion, it has taken us to undergo a change of all our material atoms. Within that time the style of its representation has suffered many alterations, but the conviction persists that it is a profoundly beautiful drama—strong and well-knit in structure, lovely in poetical and musical expression, vital in every fiber, moving, eloquent, compelling, convincing. It promises to endure in the repertory of the Metropolitan Opera House, and the longer it does the greater will be the gratitude of intelligent lovers of dramatic music to the composer for writing it, to Mr. Gatti-Casazza for producing it and to Miss Luceria Bori for having presented to us as a lovely an embodiment of character as the contemporary operatic portrait gallery exhibits. Her flower is an exquisite interpretation in every respect, conception, song, pose, action; in the illustration of every phase of the character; its conflict of emotions; its gentleness, its overmastering passion, its pathetic dissolution. She had an acceptable companion in Signor Martelli and an admirable one in Mr. Mardones, whose Archibaldo is a fine example of noble pathos. The opera was well given under Mr. Naranjo's direction and sincerely appreciated by the audience.

"Parsifal" Sung in Afternoon

To three of the principal performers in "Parsifal" yesterday afternoon the English language was their vernacular. It is to Miss Laxon, Mr. V. Hutchins and Mr. Bliss, to the last of whom was restored the role of Gurnemanz, much to the advantage of the representation, especially in the third act. Though the spirit of the drama was not in consonance with the holiday, the theater was crowded, and there was again that exhibition of awe and reverential appreciation after the first and last closings of the curtain, which we cannot help but think to be the most extraordinary phenomenon associated with our operatic activities. It is in

On the Screen

"Tollable David" Has House Shouting; "Eden and Return" Discloses New Idea

By Harriette Underhill

"Tollable David" is at the Strand this week, and if any one doesn't think it is a wonderful picture then it will be because he dislikes the story and refuses to be won over. As for us, we left the theater last night saying that it was the best picture of the year (not the new year either). But later we remembered several times when in our haste we had declared the same thing, so we shall temper our enthusiasm and say that it is as good as any picture of the year. As one of our contemporaries stated not long ago, "it may have an equal, but it has no peer." If you have read Joseph Heynheimer's story you are surely going to wonder how any one ever managed to get a six-reel picture out of it, and the strange part of it is that every foot of the film is interesting. It is simply because the adaptation is ingenious, the director imaginative and the acting superb.

Richard Barthelmess is a star when

not. His stellar qualities are written bright on every scene so that he who runs may read. O for more Barthelmesses on the screen! As the youthful David, whose life ambition it is to drive the back which carries the mail, he gives the most thrilling performance of his career. The picture is replete with thrills, too. The presence of three bad men makes things exciting at all times, for they are constantly killing something or some one, and you never know when they may land on the hero. This they finally do, and Tollable David finishes all three in a fight the like of which has never been seen on the screen.

The way in which he manages to do away with them seems perfectly plain to me. A fine bit of suspense is added by not showing the final rounds of the fight in the cabin. A pistol falls in a corner; both men, bloody and crawling, try to reach it; then the scene shifts, and when it shifts back you see the outside of the cabin and the door slowly swinging. It flutters back and forth, then opens wide. Never have we been in such a tense position in the theater, and we know that every one else felt the same way, for when Tollable David lurched out of the door dragging the mail sack behind him the theater resounded with applause and one or two "boys shouted."

The picture is filled with good actors and actresses. Gladys Hulette

is the little country girl, and she is a real one. Walter Lewis, Ernest Torrence and Ralph Yearsley are horribly realistic as the bad men. Not a redounding feature among the three. Forrest Robinson is dignified and convincing as the old grandfather who is voluntarily harbors the vicious truant. Warner Richmond is excellent as the big brother of David, and Marion Abbott gives a fine performance as his mother. In fact, we should say that "Tollable David" is 100 per cent perfect. This is Mr. Barthelmess's first inspiration picture. The adaptation and title are Edmund Goulding's, the direction is Henry King's.

There is a vocal prologue sung by George Rowden. It is called "A Little Town—Nearby." The overture is "Dance of the Hours." A male quartet sings "Absence" and "Laughing Song." There is also a Sunset picture called "Weaver of Dreams," with Eldora Stanford singing. The comedy is called "The Fast Mule," with Joe Rock, and it is presented by Warner Brothers.

Just what the title "Don't Get Personal" has to do with Marie Prevost's picture at the Central Theater we can not tell, although we get through it from its license number to its final fadeaway. It is an amusing thing of no great weight with Miss Prevost in the role of a Broadway lady whose father sends her to live out of town because he thinks it is good for people

to be unhappy. But what Marie does to the poor family which entertains her! She marries two members—one to herself and one to some one else—and scandalizes the neighborhood.

The presence of T. Ray Barnes in the cast is an added attraction. Also, Ray Atwell is amusing as a much sought after rural bachelor. Miss Prevost has the quality, whatever it is, possessed by Gloria Swanson. She is always interesting. In the present picture she by no means carries off the heavy honors, however. They go to the young woman who plays the adventuress role. On the program also are a Prizma Picture starring Anne Evans, a Century comedy "The Dumb Bell," a news reel and an overture.

Because Ralph Renard, of The Tribune, wrote "Eden and Return" we journeyed up to Loew's seventh Avenue Theater yesterday to see if it was a good picture. It should be an inspiration to all newspaper people who are writing screen scripts after hours and also prove that it isn't true what they say—that no one ever tells a story. Mr. Renard sold this to the Robertson-Cole company, and Boris May is starring in it. It will in all probability come down town, but when a picture plays one day at a theater it is hard to catch up with it.

They have no programs at this theater, so we have no idea who the people were in the supporting cast.

However, the play was the thing, and that is intensely interesting and, although it is difficult to believe, "Eden and Return" contains a brand new idea. Never before have we seen a hero work out his salvation by taking in laundry, and that is what this hero did, though it isn't until the very end that you know why.

Miss May, the heroine, is allowed one hour by her stern father in which to become engaged. So she stands on a wishing rug which she had purchased from a wandering Jew and says, "Allez, Allez, fish in the sea, fish in the pan; send me a handsome, real young man," and she gets her wish. The picture is called "Eden and Return" because Eden is the name of the hero's country home. He buys round trip tickets for himself and the heroine and she tears up the return ticket. The story is extremely entertaining and the picture is very well produced.

International Board

Aids Philippine Health

Plans Made for Co-operation in Reorganization of Public Medical Activity

The International Health Board is to co-operate in the reorganization of the public health activities of the Phil-

ippine Islands, it was announced by the Rockefeller Foundation yesterday. The reorganization will be along the lines recently made public by Manuel Quizon, President of the Philippine Senate. Dr. Victor G. Heiser, Director for the East of the International Health Board, who was formerly Director of Health for the Philippine Islands, will sail for Manila in February to assist in putting the new program into effect. The board will lend members of its staff for a limited period and will provide specialists as consultants and assistants to the Philippine government officials in various lines of public health work. The program emphasizes improving health conditions and general development until all health conditions can be merged into a single department of health.

Among the persons who will be sent to the Philippines are Dr. J. H. Henshaw, who will be the dean of the College of Medicine and Surgery of the University of the Philippines, who will assist in developing the medical school, and will give particular attention to the problem of providing post-graduate instruction in public health, so that the health officers so urgently needed may be trained locally.

The International Health Board will offer fellowships for study in this country to students from the Philippines.

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